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JAZZ INFORMATION

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OBERSTEIN DENIES USE OF PARAMOUNT MASTERS BY UNITED STATES RECORDS

New York. -- Eli E. Oberstein, United States Record Corporation executive, denied last week that his firm had been using Paramount masters. In a letter to the editor of Jazz Information, he wrote:

"We have never purchased a Paramount master, and our records are not reproduced from any Paramount masters."

Last week Jazz Information revealed that "Slow Drag", a piano solo issued on United States' Varsity label under the name of "Bat The Humming Bird", was identical with Cow Cow Davenport's record of the same name, issued on Paramount 12800. Not only the music, but the master numbers of both the Varsity and the Paramount were identical. Attempts to obtain a statement from the record company as to the source of the Varsity race masters proved futile until Mr. Oberstein's letter denied that they were Paramounts. No explanation has been offered of how this side could have appeared on the Varsity label.

Chicago

Chicago, June 13. -- Louis Armstrong and the Luis Russell orchestra were on the stage of the State Lake Theatre last week. Cab Calloway due this week.

Mel Stitzel is now piano accompanist for Sach's Amateur Hour, Sunday evenings.

With surprising tolerance, the Capitol Bar, Loop's only jive shop, retains Maurice Rocco for vicious piano obligato to raucous scat and bipedal stompings. The Three Bits of Rhythm, a quintet, provide sedate alternate.

Mel Winters, pianist with Lou Breese at the Chez Paree, is drawing increasingly favorable comment from the club's hot clientele and air audience. Guitarist Earl Backus, with the Disciples of Rhythm in the Pump Room, is another standout hot man in a lukewarm jazz group.

A must for connoisseurs of the musty is the 1910 ragtime pianistics of Johnny Winslow at Barney's,

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New Orleans Album Completed

ARMSTRONG, ALLEN, ZUTTY, NOONE AND DODDS LEAD RECORDING GROUPS

New York.--Decca's album of New Orleans Jazz, completed in three recording sessions in New York and Chicago during the past few weeks, will be released in July.

Some of the most famous New Orleans musicians still active in jazz, including such great names as Louis Armstrong, Sidney Bechet, Johnny and Baby Dodds, Jimmy Noone and Zutty Singleton, collaborated in recording twelve of the traditional Crescent City tunes.

One of the recording groups was led by Louis Armstrong, marking his first departure from commercial recording in many years. Louis' playing and singing was supported by Sidney Bechet, clarinet and soprano sax; Claude Jones, trombone; Luis Russell, piano; Bernard Addison, guitar; Wellman Braud, bass; and Zutty Singleton, drums.

This band recorded a new version of "Perdido Street Blues", as well as Chris Smith's "Honky Tonk Town" and the lately revived "219 Blues". At the same session Armstrong, Bechet, Addison and Braud waxed one quartet side, the "Coal Cart Blues" made famous by the old recording of Clarence Williams' Blue Five.

Second personnel for the album includes Henry Allen, trumpet; Edmund Hall, clarinet; Benny Morton, trombone; Lil Armstrong, piano; Bernard Addison, guitar; Pop Foster, bass; and Zutty, drums. "Canal St. Blues" and "Down In Jungle Town", by this group, are to be released under Allen's name. On "King Porter Stomp" and "Shim-Me-Sha-Wabble", Singleton will be listed as leader.

The four titles made in Chicago feature two of the most famous New Orleans clarinets, Johnny Dodds and Jimmy Noone, both now comparatively inactive. Dodds used Nat Dominique, trumpet; Preston Jackson, trombone; Richard M. Jones, piano; Lonnie Johnson, guitar; Johnny Lindsay, bass, and Baby Dodds, drums, for "Red Onion Blues" and "Gravier St. Blues". Noone led Dominique, Jackson, Jones, Johnson and Lindsay, with Tubby Hall on drums, in "Keystone Blues" and "New Orleans Hop Scop Blues".

Editorial

With this issue, Jazz Information suspends publication for a short time. The purpose of this suspension is to allow the editor to take a much needed vacation; after which a reorganization of the magazine will take place. Watch for the first issue of the new Jazz Information, coming in July.

We should like to take this opportunity to thank our subscribers for their patience during the increasingly irregular appearance of this magazine recently. Our inability to maintain our schedule was caused partly by under-staffing, partly by litigation begun by a former partner and now successfully terminated. Since subscriptions are calculated by the number of copies delivered, rather than time elapsed, subscribers have not lost by the irregularity.

A biographical article on Omer Simeon, in our next issue, will be the first in a new series of special features.

New York

New York, June 13.-- Zutty Singleton's trio is working again, at the Village Vanguard near Sheridan Square. The trio includes Albert Nicholas, clarinet; Gene Anderson, piano, and Zutty, drums.

Al Gold, who has been working at the Village Brewery (not the Place -- see Down Beat), finishes there on Sunday, June 16. Gold was using Earl Murphy, bass, and Jack Goss, guitar (not clarinet -- see Down Beat). George Brunies' band will be through at Nick's on the 18th - no replacement yet announced.

Bobby Hackett definitely leaves Horace Heidt June 26, after Heidt's engagement at Loew's State here.

June 14, Coleman Hawkins begins a week at the Apollo Theatre. His first show features an all-star band including nine other leaders.

John Trueheart, guitarist with Chick Webb for years, is leaving the Fitzgerald orchestra.

JAZZ INFORMATION

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COLLECTORS' ITEMS

John H. Baker of Columbus, Ohio, writes of his discovery of a copy of a very rare Gennett featuring Earl Hines. This is Gennett 20012, "Falling" (11629) -- "Congaine" (11630), by Deppe's Serenaders; Vance Dixon, director. A check of master numbers shows that these were made very shortly before the better known Gennett vocals by Lois Deppe, which Hines accompanied (see Jazz Information, No. 28). On the second side, Mr. Baker reports, there's a piano solo chorus which, though jazzy in style, is unmistakably by Hines. If further proof were needed, the composition of that tune is credited to Hines on the label.

Mr. Baker has also discovered the personnel of George E. Lee's Brunswick records by talking to Clint Weaver and Jim Walker, who play bass and guitar respectively with a fine Kansas City outfit known as Boyd Kelly and his Four Tons of Swing, currently at the Jai Lai in Columbus.

During the conversation, it developed that Clint, who was playing with Pete Johnson on a series of radio broadcasts at the time the latter was "discovered" by John Hammond, also played at the session which produced eight sides under the name of George E. Lee and his Orchestra. Only four sides by this band are known on Brunswick; these are "Ruff Scufflin' -- St. James Infirmary", Brunswick 4684, and "Paseo Strut -- If I Could Be With You", Brunswick 7132. If eight sides were made, perhaps four were never released; or is it possible that Lee's Meritt record, mentioned in George Hoefer's Down Beat column for April 1, was pressed from masters made by Brunswick?

At any rate, both Clint Weaver and Jim Walker (the latter was present at the session, but did not play) vouch for the following personnel:

Jesse Stone, director; George E. Lee, vocals; Sam Auderbach, Harold Knox, trumpets; Jimmy Jones, trombone; Herman Walder, Clarence Taylor, Albert "Bud" Johnson, reeds; Julia Lee, piano; Charles Russo, guitar; Clint Weaver, bass; Pete Woods, drums.

* * *

Orin Blackstone of New Orleans sends the complete personnel of the New Orleans Owls' records on Columbia. The discs, recorded in five sessions (some in New Orleans and some in Atlanta), are:

489-D	Stomp Off Let's Go & Oh Me Oh My
605-D	Owls Hoot
638-D	West End Romp & Tampeekoe
823-D	Brotherly Love & Blowin' Off Steam
862-D	White Ghost Shivers
943-D	Eccentric & Nightmare
1045-D	Pretty Baby & Dynamite
1158-D	Meat On The Table & Piccadilly
1261-D	Goose Pimples & Throwin' The Horns
1547-D	That's A Plenty & New Twister

Billy Burton, violinist, was the leader of this outfit. The recording personnel, except for "Goose Pimples", "Throwin' The Horns" and "New Twister", was: Bill Padron, cornet; Frank Netto, trombone; Pinky Vidacovich, sax and clarinet; Lester Smith, tenor sax; Bengie White, sax; Zefried Christensen, piano; Rene Jelpi, banjo; Dan Le Blanc, bass; Earl Crumb, drums.

For the three exceptions, substitute: Red Bowman, cornet; Nappy Lamare, banjo; Mose Ferrer, piano. The band, Blackstone remarks, never went out of the South; and at no time did Red Nichols have anything to do with this group.

Blackstone is now working on a discography of Muggsy Spanier. Anyone possessing information on Muggsy's less well-known recordings is requested to communicate with Orin Blackstone, 1008 Eleonore Street, New Orleans, La.

* * *

Les Zacheis of Cedar Rapids, Iowa, writes that with the help of Dave Caughren he has obtained the correct personnel of the Paramount-Claxtonola records by Bradford's Jazz Phools. For "Charleston South Carolina -- Hoola Boola Dance" (Claxtonola 40309) and "Daybreak Blues -- Fadeaway Blues" (National 12255), also issued on other labels, this personnel was given by Perry Bradford himself:

Gus Aiken, trumpet; Bud Aiken, trombone; Garvin Bushell, clarinet; Brassfield, clarinet and sax; (for other records, Bradford has given "Brass" Field, drummer; which is correct?) "Speed", banjo; Bradford, piano. Johnny Dunn is definitely not on these sides. According to Bradford, Dunn was in Europe when they were made.

Zacheis also has a Fletcher Henderson on Pathe 36213, "My Little One" (5831). This fits the "Poplar Street -- Twelfth Street Rag" (Pathe 36214?) session in Henderson's Armstrong period; but unfortunately, Zacheis says, both the recording and the tunes are very drab and there are no solos worth mentioning; certainly no Louis.

* * *

Dick Sawler of Boston and Robert B. Sales of Louisville are interested in the early white recordings on Harmony. Mr. Sawler mentions the Savannah Six, University Six, and Original Indiana Five, and cites "Jacksonville Gal" (141196), Harmony 58-H, as especially interesting, with good clarinet and trombone.

Mr. Sales mentions in particular "Someday Sweetheart" (144805) and "I'm Coming Virginia" (144806), on Diva 2501-G, by the Original Indiana Five. The same coupling was issued on Harmony 501-H.

An unverified personnel of the Original Indiana Five, meanwhile, comes from Howard Feldman of New York City: Sam Castin, trumpet; Nick Vitalo, clarinet; Michael Fu-

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Classified

WANTED: Al Wynn's Gut Bucket Five (or Creole Band), Voc 1218, 1220, OK 8350; C. Johnson Orch, Vic 20-551; Dial's Blusicians, Voc 1515, 1594; Armstrong, OK 8357, 8379. Must be new condition. Will pay high prices. Please quote. J.H. Treudley, 2236 Selma Ave., Youngstown, Ohio.

WANTED: Vocalion records by Danny Altier, also any Eddie Lang solos. Will pay fair prices. State price and condition. P. Herzog, Box 612, c/o Jazz Information.

WANTED: Copies in good condition-- Eng. Bruns.: King Oliver reissues; Cham.: Turner Parrish, "Fives"; Voc.: (1207) Noone, "Apex Blues"; Armstrong, "Black And Blue". Also all piano solos. Box 614, c/o Jazz Information.

BACK NUMBERS of JAZZ INFORMATION still available, except Vol. I, No. 1. Complete your files while they last. Mailed postpaid at subscription rates: 4 for 25¢, 17 for $1.00, 26 for $1.50. Circulation Department, Jazz Information.

USE THIS CLASSIFIED COLUMN - REACH fellow collectors at lowest rates, 15 cents a line. Next column will appear in July.

NEW RECORDS

IMPORTANT NOTICE

The H. R. S. Record Shop has refused to provide us with the customary review copies of its Bechet-Spanier releases. Since we have undertaken to publish a complete and unbiased review of all important hot jazz releases, we felt obliged nevertheless to buy these records and review them as usual. This review is delayed because a number of other private records were released about the same time by companies which maintain unfailing courtesy to reviewers. Under the circumstances, these deserved first attention. The Red Onion reissue, released later, is also reviewed below from a purchased copy.

BECHET-SPANIER BIG FOUR (HRS 2000, 2001, 2002, 2003) Sweet Lorraine -- Lazy River; Four Or Five Times -- China Boy; If I Could Be With You -- That's A Plenty; Sweet Sue, Just You -- Squeeze Me. Muggsy Spanier, cornet; Sidney Bechet, clarinet and soprano sax; Carmen Mastren, guitar; Wellman Braud, bass. 12-inch records.

What first impresses about the Hot Record Society's new venture is the magnitude of the effort -- eight twelve-inch sides with Muggsy Spanier and Sidney Bechet, recording together for the first time, in quartet performances of eight old jam-session favorites.

To some extent this represents an attempt to vary the New Orleans formula which the HRS has long upheld. Both Sidney and Muggsy are famous among the oldtimers who have kept their styles and their thinking intact. But the musical material here, avoiding blues and the traditional New Orleans tunes, is common property; and what differentiates these from the quartet records which Roy Eldridge and Buster Bailey, for example, might make with the same rhythm section, is the New Orleans jazz background of these men --- the way it controls their solo and ensemble playing.

That the results are far from successful is unfortunate, but not unpredictable. An obvious flaw in the plan is the two-piece rhythm section, which proves incapable of keeping the essential beat in fast tempo. The best sides, "China Boy" and "That's A Plenty", are marred by the lack of a steady foundation. The success of the smallest New Orleans combinations, such as the Blue Five and the Hot Five, depended on the perfect swing created by piano, banjo and trombone; and the cornet and clarinet worked with them perfectly. Here, the absence of a full rhythm section is a fatal defect; and the guitar and bass solos are very inappropriate, even though they may add variety.

On an unsubstantial foundation, then, we find Muggsy and Bechet playing two-part ensemble. There are ample solos, free ensemble, and improvised backing by one for the other's lead. But they work together only with difficulty. Common roots in New Orleans jazz don't seem to guarantee likemindedness. Sometimes, as toward the end of "Four Or Five Times", the counterpoint is interesting; but for the most part the ensembles hesitate and lack drive. Those in which Bechet plays clarinet are better; the sharp tones of the cornet fail to blend with the broad, flat soprano sax intonation. There is never the close, warm, unified movement characteristic of the best New Orleans jazz. Partly this is because of the instrumentation; partly, no doubt, because of the tunes. However, both men suffer from the inadequate support. Muggsy is much less effective than he was in front of Brunies, Cless and a full rhythm section; in addition, his lip was bad, especially on the first date. Nothing, of course, could shake Bechet's extraordinary confidence; but even he seems to lack much of the compelling inspiration he shows on other records.

Not content with choosing rather hackneyed material and recording eight sides without a single genuine blues, the HRS limited its possibilities even further by making outright sweet performances of some of the titles -- "Squeeze Me" for instance -- and by filling out some really dreadful codas, such as those on "Four Or Five Times", "Sweet Lorraine" and "Squeeze Me".

What remains is the solo work of Muggsy and Sidney, all of which is surpassed by their playing on less novel current records. There are Sidney's three soprano choruses on "China Boy", followed by Muggsy's fine open horn spot; the clarinet on "Four Or Five Times", "Lazy River" and "That's A Plenty". The muted cornet solo in the latter side, of course, invites comparison with the old Ray Miller Brunswick waxing of the same tune, in which Muggsy played a similar, and very much better, chorus. On "Sweet Sue" there's another Muggsy solo, good except for some bad duds. "That's A Plenty" and "China Boy" are, as we've said, the best sides; "Sweet Lorraine", "Squeeze Me" and "Lazy River" the least interesting.

RED ONION JAZZ BABIES (HRS 31) Of All The Wrongs You Done To Me -- Terrible Blues. Louis Armstrong, cornet; Aaron Thompson, trombone; Buster Bailey, clarinet; Lil Armstrong, piano; Buddy Christian, banjo. Recorded November 6, 1924.

This welcome reissue of a great rarity is labeled "Clarence Williams' Blue Five" because it was to have been included in the HRS album of Blue Five records, now unfortunately cancelled. The Red Onion sides were made for Gennett shortly after Louis left Oliver and came to New York. They're the earliest records, except for the first Olivers, in which Louis can be heard playing in a small New Orleans combination; and unlike the Olivers, they feature Louis' lead throughout. The recordings were good, for the acoustic days; and these dubbings are excellent.

Compared to King Oliver's great band, which then had eight pieces, this was a midget combination. The instrumentation is the same as that later selected by Louis for his Hot Five: cornet, clarinet, trombone, piano, and banjo, the smallest possible band which could retain the qualities of New Orleans ensemble. Above all, these sides express Louis' genius; for the majestic swing of the Oliver band they substitute the intense drive of a compact jam combination -- but not without retaining much of the melody and technique of Oliver.

If they're not as superb as the later Hot Five discs, it's a matter of Armstrong's development, and of Buster Bailey's presence on clarinet. Using a style somewhat similar to Bechet's, Buster made a fairly effective ensemble clarinet player; but he lacked the attack and precision which Johnny Dodds showed even in the Oliver records. Both sides are good; the first, with Louis' startling stop-time chorus, has something of an edge.

DUKE ELLINGTON'S Orchestra (Vi 26-610) Never No Lament--Cotton Tail. Two unusually interesting Ellington sides. Our favorite is the "Lament", a medium piece in which Lawrence Brown, Johnny Hodges, the Duke and Cootie contribute solos against an effectively patterned background. "Cotton Tail", faster, has some fine arranging and execution in the brass and saxes, and features Ben Webster in a lot of tenor which varies from very good to very bad. Webster plays with great power and manifest enjoyment, but some of his strained tones and jive ideas are out of place in the Ellington band.

FIVE FEET OF SWING (Decca Album No. 131). Five 12-inch records. Personnels on labels.

DORSEY BROTHERS' Orchestra (De 15013) Solitude -- Weary Blues.

JIMMY DORSEY'S Orchestra (De 15041) Song Of The Volga Boatmen -- I Cried For You.

GLEN GRAY'S CASA LOMA Orchestra (De 15042) Sleepy Time Gal--Drifting Apart.

CHICK WEBB'S Orchestra (De 15039) I Want To Be Happy -- Hallelujah!

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NEW RECORDS

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BOB CROSBY'S Orchestra (De 15-038) South Rampart Street Parade--Dogtown Blues.

Under a new title, Decca has collected five twelve-inch records all of which had been previously issued individually. The one good record in the album is the Crosby, especially "Dogtown", in which Haggart's arranging, Yank Lawson's cornet and the old Crosby brasses sound as good as we remembered. The old Dorsey Brothers item doesn't stand the test of age: "Solitude", being sweet, is good enough, but the Glenn Miller arrangement of "Weary Blues" is as specious as his present stuff, and the soloists are undistinguished.

The Chick Webb record features Sandy Williams' trombone, Taft Jordan's trumpet, Ted MacRae's tenor, and Ella's singing for a few good spots in an uneven job. Good sweet trombone by Bobby Byrne, and hot by Sonny Lee, on the otherwise forgettable Jimmy Dorsey twelve-incher. Both Casa Loma sides are commercial sweet music, not swing.

LOUIS ARMSTRONG'S Orchestra (De 32-04) Cain And Abel --- You Run Your Mouth, I'll Run My Business. In spite of advance reports that these and two other sides at the same session were made by an eight-piece combination, full orchestra is to be heard on both sides. They're run-of-the-mill, except for Louis' grand trumpet on "Cain And Abel".

LOUIS ARMSTRONG and the MILLS BROTHERS (De 3180) Boog-It -- Cherry. Spare us "Boog-It". On the other, an old Don Redman tune, Louis and the Mills Brothers come through in fine style. Louis' trumpet here is better than with his band.

WINGIE MANONE'S Orchestra (BB 10-749) How Long Blues -- Blue Lou. Wingie Manone, trumpet; Buck Scott, trombone; Gus Fetterer, clarinet; Chu Berry, tenor; Ernie Hughes, piano; Zeb Julian, guitar; Sid Jacobs, bass; Cozy Cole, drums. In a slightly jived version of the famous Leroy Carr blues, Wingie takes three choruses singing, and exhibits a rather bruised lip when he takes up trumpet. There's a bit of good piano. On the other side Wingie, aided by Chu in a fine solo, cuts a better figure.

TOMMY DORSEY'S Orchestra (Vi 26628) Marcheta -- I'll Never Smile Again. Coupled with an unusually effective sweet side comes "Marcheta"; not too good a tune for swing performance, but well soloed by Dorsey, Rusin, and especially Yank Lawson.

EARL HINES' Orchestra (BB 10727) Lightly And Politely--Deep Forest. A new recording of Hines' theme is coupled with a fast swing piece. Of chief interest on both sides is the Father's piano. Other solos, by Walter Fuller on trumpet and Omer Simeon on clarinet, are less notable.

CHARLIE BARNET'S Orchestra (BB 10-737) No Name Jive, Parts 1 and 2. Different, and better than the original Casa Loma version. Barnet plays the piece with more life, less dull brassing. His own wacky alto solos stand out.

HARLAN LEONARD'S Rockets (BB 10736) Parade Of The Stompers -- I'm In A Weary Mood. Two original tunes, the first a fast stomp, the second a moderately sentimental pop with vocal by Darwin Jones. Not as good as Leonard's first discs.

GLENN MILLER'S Orchestra (BB 10740) Bugle Call Rag -- Slow Freight. The Rag is a pathetically empty job at rapid tempo, varying from mechanical riffing to such corn as the drum solo. The coupling, more listenable, is a competent version of that relaxed, slow ensemble riff style which we're going to keep on calling juke-box music.

BIG BILL (Vo 05514) Leap Year Blues -- Make My Get Away. Besides his vigorous singing style, Big Bill Broonzy has the advantage of being able to construct new blues verses with great freedom and originality. The "Leap Year Blues" concerns the upset when leap year comes and the women have to do the work; even on such a familiar theme as "Make My Get Away", Bill has a distinctive touch. The accompaniment, by guitar, piano (Joshua Altheimer - we're guessing) and drums, is excellent.

THE HONEY DRIPPER (De 7747) Yellow Yam Blues --- Ups And Downs Blues. Accompanied by his own fine piano and Sidney Catlett's drums, Roosevelt Sykes sings two original blues in a compelling, effective voice.

SONNY TERRY and OH RED (Vo 05538) Harmonica Stomp -- Harmonica And Washboard Blues. Sonny and Red, Blind Boy Fuller's harmoniea and washboard accompanists, get another record to themselves. (There's a guitar, not credited, on "Stomp".) Both sides are good specimens of vigorous blues of the folk type, with Sonny singing in his peculiar falsetto.

SONNY BOY WILLIAMSON (BB 8439) Miss Ida Lee -- Lifetime Blues. Accompanied by his own harmonica, guitar and piano (Walter Davis, as usual) Sonny Boy sings two ordinary blues.

WASHBOARD SAM'S Washboard Band (BB 8450) She Fooled Me -- How Can I Play Fair. This isn't exactly an ordinary washboard band; just two novelty blues, sung in a rather conversational style; accompanied by excellent piano, guitar and washboard.

FRANKIE (HALF PINT) JAXON (De 7742) When They Play Them Blues -- Something's Goin' On Wrong. Accompanied by Henry Allen, trumpet; Rupert Cole, clarinet; Lil Armstrong, piano; Walter Martin, washboard. The first side of this coupling is unusually good; with strong atmosphere and effective lowdown trumpet playing. It's in the tradition of the party record, rather than a conventional vocal blues. On the coupling, Half Pint sings a story blues to the Frankie and Johnnie tune. A trumpet solo again finds Allen in unusually fine form.

CHARLES SEGAR (Vo 05539) Dissatisfied Blues -- Lonesome Graveyard Blues. This is another of the records on which Jimmie Yancey was said to have played piano; on the second side of this coupling, in fact, the composition is credited to Yancey. It's still our opinion, however, that the pianist is Segar; or, at any rate, not Yancey. Both sides are good blues, and piano effective though weak in the left.

BOOKER T. WASHINGTON (BB 8449) If I Get Lucky -- Wrapped Up In Bad Luck. Another first-rate example of Walter Davis' remarkable blues accompaniments is the first of these two hard-luck blues, in both of which he plays piano behind Washington's fine blues singing.

LEROY'S BUDDY (De 7749) Mean Devil Blues -- Stony Lonesome Graveyard. Two more sides sung by Bill Gaither, accompanied by bass and Honey Hill, piano. Second title, a slow mournful blues, is not good. The other, with Honey still on the Pine Top kick, is excellent.

TEDDY MOSS (Va 6065) Heart Breaker Blues -- Rocky Luck Blues. This is the same singer who has already appeared on the Varsity list as "Tall Tom" and "Blue Boy".

COLLECTORS' ITEMS

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cillo, trombone; Tom Morton, drums and vocal.

Sawler also asks about "Add A Little Wiggle" by the All-Star Orchestra, Victor 21423 -- listed in R. G. V. Venables' Fud Livingston discography recently. According to Mr. Venables this group included, besides Fud, Jimmy MacPartland, Tommy Dorsey and Steve Brown.

Chicago

(Continued from Page 1)

Fulton at Halstead. Winslow is an old-time vaudeville song-and-dance man, who may have had something on the ball. The stuff is now ludicrous, too funny to miss. This may be what the older gentry called the precursor to Waller (see page three, Sargent's "Jazz, Hot and Hybrid"). The hell it is.

-- John Steiner.